

# Studio Art

Month	Project and Content	Skills and NYS Standards	Assessment	Essential Questions
<b>September</b>	<p><b>Portfolio Perspectives (Perspective Drawing)</b> Using one point perspective to create a portfolio to protect the students' artwork for the year</p>	<ul style="list-style-type: none"> <li>• one-point perspective</li> <li>• measurement</li> <li>• straight edge</li> <li>• texture</li> </ul> <p><u>NYS Standards 1, 2, 3, 4</u></p>	<ul style="list-style-type: none"> <li>• group discussion</li> <li>• individual assessment</li> </ul>	<ul style="list-style-type: none"> <li>• How does the use of perspective provide the illusion of space and realistic form?</li> </ul>

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September (cont.)	<b>Line: Discussion and Exercises (Line)</b>	<ul style="list-style-type: none"> <li>• definitions</li> <li>• techniques</li> <li>• value scales</li> </ul> <p><u>NYS Standard 2</u></p>	<ul style="list-style-type: none"> <li>• exercises evaluated</li> <li>• group activity and discussion</li> </ul>	<ul style="list-style-type: none"> <li>• What is LINE and how can it be used to create art?</li> </ul>
	<b>Crosshatching Portrait (Grid Drawing)</b> Employing a grid system and hatching techniques, the students will accurately draw the portrait of an important artist.	<ul style="list-style-type: none"> <li>• hatching</li> <li>• crosshatching</li> <li>• value (value scale)</li> <li>• line (parallel lines)</li> <li>• observation skills</li> <li>• contour lines</li> <li>• rendering</li> </ul> <p><u>NYS Standards 1, 2, 3, 4</u></p>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• How can individual lines contribute to values and rendering?</li> </ul>
	<b>Elements of Art</b> The beginning points for learning about producing art, the history of art, and the discussion of art	<ul style="list-style-type: none"> <li style="width: 50%;">• line</li> <li style="width: 50%;">• texture</li> <li style="width: 50%;">• shape</li> <li style="width: 50%;">• value</li> <li style="width: 50%;">• space</li> <li style="width: 50%;">• color</li> <li style="width: 50%;">• form</li> </ul> <p><u>NYS Standards 2, 4</u></p>	<ul style="list-style-type: none"> <li>• Active class discussion about the Elements of Art and where they are demonstrated</li> </ul>	<ul style="list-style-type: none"> <li>• Where can we see the Elements of Art applied by both master and novice artists?</li> </ul>
	<b>Pencil Value Exercises</b> Using lead pencils of different grades to create a wide range of values	<ul style="list-style-type: none"> <li>• value</li> <li>• H and B pencils</li> <li>• shading and rendering</li> </ul> <p><u>NYS Standard 2</u></p>	<ul style="list-style-type: none"> <li>• exercises evaluated</li> </ul>	<ul style="list-style-type: none"> <li>• What is the benefit of using different pencil grades?</li> </ul>

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	<b>Blind Contour Drawing Exercises</b> <ul style="list-style-type: none"> <li>right brain drawing will be discussed</li> <li>Students will draw without looking at their paper or pencil.</li> </ul>	focus on the right brain observation skills  <u>NYS Standards 1, 2, 3</u>	<ul style="list-style-type: none"> <li>group critique</li> </ul>	<ul style="list-style-type: none"> <li>How does right brain drawing work?</li> <li>How will using this method improve observation skills?</li> </ul>
September (cont.)	<b>Sketchbook Assignment (Contour Drawing)</b> blind contour drawing of fall foliage	<ul style="list-style-type: none"> <li>blind contour technique</li> <li>hatching</li> <li>crosshatching</li> </ul> <u>NYS Standard 1</u>	<ul style="list-style-type: none"> <li>evaluation rubric</li> </ul>	
	<b>Pencil Still Life Drawing</b> Using a still life set-up, students will draw from observation and focus on accuracy, realism, and observation skills.	<ul style="list-style-type: none"> <li>observation drawing</li> <li>value</li> <li>line</li> <li>contour</li> <li>ellipses</li> <li>proportion</li> <li>space and distance</li> </ul> <u>NYS Standards 1, 2, 3</u>	<ul style="list-style-type: none"> <li>individual critique</li> </ul>	<ul style="list-style-type: none"> <li>How well can the artist draw accurately from careful observation while also holding some of the character of the blind contour?</li> </ul>

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October	<p><b>Composition Exercises</b> Identifying and implementing a plan for the arrangement of Elements in a Work of Art</p>	<ul style="list-style-type: none"> <li>• viewfinders</li> <li>• diagonals</li> <li>• rule of thirds</li> <li>• symmetry</li> <li>• triangular</li> </ul> <p><u>NYS Standards 1, 2</u></p>	<ul style="list-style-type: none"> <li>• class discussion</li> </ul>	<ul style="list-style-type: none"> <li>• How does the composition of a work of art impact the viewer when used effectively?</li> </ul>
October (cont.)	<p><b>Charcoal Still Life Drawing</b> This new material lends itself well to value and rendering, while the project builds on prior compositions and observation skills.</p>	<ul style="list-style-type: none"> <li>• vine charcoal</li> <li>• compressed charcoal</li> <li>• blending</li> <li>• composition</li> <li>• observation</li> <li>• line</li> <li>• value (contrast)</li> <li>• highlights/shadows</li> </ul> <p><u>NYS Standards 1, 2, 3, 4</u></p>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• How well can the charcoal material be used to create smooth and rich shapes and a wide range of values?</li> <li>• Why does contrast matter?</li> </ul>
	<p><b>Sketchbook Assignment</b> Create a drawing of a superhero who solves a particular problem in the world.</p>	<ul style="list-style-type: none"> <li>• creative problem solving</li> <li>• contour lines</li> </ul> <p><u>NYS Standard 1</u></p>	<ul style="list-style-type: none"> <li>• evaluation rubric</li> </ul>	

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November	<p><b>Masterpiece Collages (Collage Composition)</b> Using magazine and color photographs to create a collage that closely resembles the work of a famous artist</p>	<ul style="list-style-type: none"> <li>• collage technique</li> <li>• composition</li> <li>• contours</li> <li>• accurate tracing/cutting</li> <li>• space</li> </ul> <p><u>NYS Standards 1, 2, 3, 4</u></p>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• How well does the collage relate to the original masterpiece?</li> <li>• Does the artwork stand independently of the masterpiece?</li> </ul>
	<p><b>Sketchbook Assignment</b> Create a drawing of two items that relate to one another, but normally have very different size of scale.</p>	<ul style="list-style-type: none"> <li>• creative problem solving</li> <li>• scale</li> <li>• rendering</li> </ul> <p><u>NYS Standard 1</u></p>	<ul style="list-style-type: none"> <li>• evaluation rubric</li> </ul>	
November (cont.)	<p><b>Scratchboard Drawing (Pos/Neg composition)</b> A pointed stylus is used to draw a chosen image onto a piece of black scratchboard, revealing white lines.</p>	<ul style="list-style-type: none"> <li>• hatching</li> <li>• value</li> <li>• contrast</li> <li>• line</li> <li>• composition</li> <li>• positive/negative</li> </ul> <p><u>NYS Standards 1, 2, 4</u></p>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• group discussion and activity</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• The marks on scratchboard are white instead of drawing with something dark like a pencil.</li> <li>• Does the drawing still feel realistic?</li> </ul>

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<b>December</b>	<p><b>Printmaking</b> An image is carved into the surface of a printing plate. The plate is then covered in ink and run through a printing press with a piece of paper and creates a reverse image of the carving.</p>	<ul style="list-style-type: none"> <li>• positive/negative</li> <li>• composition</li> <li>• image reversal</li> <li>• plate</li> <li>• brayer</li> <li>• baren</li> <li>• printing ink</li> <li>• editioning</li> <li>• high/low relief</li> <li>• line   • space</li> <li>• form   • texture</li> <li>• value</li> </ul> <p><u>NYS Standards 1, 2, 3, 4</u></p>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• What will happen to the carved image when it is printed?</li> <li>• Will different pressure levels create different prints?</li> <li>• What are the advantages and disadvantages to printmaking when compared to drawing?</li> </ul>
	<p><b>Henry Moore Sculptures (Abstract 3D)</b> Using soft wire, stockings, and acrylic paint, the students will create abstract sculptures.</p>	<ul style="list-style-type: none"> <li>• abstract</li> <li>• 3D sculpture</li> <li>• armature</li> <li>• working in the round</li> <li>• form   • texture</li> <li>• shape   • color</li> </ul> <p><u>NYS Standards 1, 2, 3, 4</u></p>	<ul style="list-style-type: none"> <li>• small group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• What makes a work of art abstract?</li> </ul>

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January	<p><b>Papier Mache Sculptures (Pop-Art Sculpture)</b> Based on the work of Claes Oldenburg, the students will design and construct papier mache sculptures of food.</p>	<ul style="list-style-type: none"> <li>• 3D design</li> <li>• armature</li> <li>• public art</li> <li>• group art</li> <li>• pop art</li> <li>• form</li> <li>• space</li> </ul> <p><u>NYS Standards 1, 2, 3, 4</u></p>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• Why would an artist make a large sculpture of something as common as food?</li>   <li>• What does it mean to make “public” art?</li> </ul>
	<p><b>Sketchbook Assignment</b> Create an album cover for a musical group having the design and content be related to the music.</p>	<ul style="list-style-type: none"> <li>• creative problem solving</li> </ul> <p><u>NYS Standard 1</u></p>	<ul style="list-style-type: none"> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• Do the images on the album cover say something important about the music or the musicians?</li> </ul>
	<p><b>Principles of Design</b> Studying the broad truths that determine how the Elements of Art are arranged in a composition</p>	<ul style="list-style-type: none"> <li style="width: 50%;">• emphasis</li> <li style="width: 50%;">• pattern</li> <li style="width: 50%;">• unity</li> <li style="width: 50%;">• contrast</li> <li style="width: 50%;">• rhythm</li> <li style="width: 50%;">• movement</li> <li style="width: 50%;">• balance</li> </ul> <p><u>NYS Standards 2, 4</u></p>	<ul style="list-style-type: none"> <li>• Discussion of these overarching guidelines for design and how are both historically and currently</li> </ul>	<ul style="list-style-type: none"> <li>• Where do we see the principles of design being implemented in art?</li> </ul>
February	<p><b>Animal Illustrations</b> Create a watercolor illustration of an animal in a human situation that relates to the characteristics of the animal.</p>	<ul style="list-style-type: none"> <li>• line weight</li> <li>• watercolor technique</li> <li>• washes (layering)</li> <li>• contour line</li> </ul> <p><u>NYS Standards 1, 2, 3</u></p>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• Why is it so important to use layers of color with watercolor paints?</li>   <li>• How does changing the line weight improve a drawing?</li> </ul>

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February (cont.)	<b>Color Theory</b> Students begin to learn and talk about where color comes from and how it is used in art.	<ul style="list-style-type: none"> <li>• color theory</li> <li>• primary colors</li> <li>• secondary colors</li> </ul> <p><u>NYS Standards 2, 4</u></p>	<ul style="list-style-type: none"> <li>• Worksheet from text used to enhance knowledge of color theory</li> </ul>	<ul style="list-style-type: none"> <li>• Where does color come from?</li> <li>• Why is an apple red?</li> </ul>
	<b>Color Wheel</b> Using acrylic paints, create a color wheel.	<ul style="list-style-type: none"> <li>• primary colors</li> <li>• secondary colors</li> <li>• intermediate colors</li> </ul>	<ul style="list-style-type: none"> <li>• evaluation rubric</li> </ul>	
	<b>Complement Cubes</b> Painted charts that teach color mixing and the relationship of the colors	<ul style="list-style-type: none"> <li>• complementary colors</li> <li>• tints</li> <li>• shades</li> <li>• analogous colors</li> <li>• neutrals</li> </ul>	<ul style="list-style-type: none"> <li>• evaluation rubric</li> </ul>	
March	<b>Bottle Painting (Color mixing/recognition)</b> The students will draw and paint glass bottles, trying to capture the sense of light and break the shapes down into simple forms.	<ul style="list-style-type: none"> <li>• observation drawing</li> <li>• composition</li> <li>• color mixing</li> </ul> <p><u>NYS Standards 1, 2</u></p>	<ul style="list-style-type: none"> <li>• evaluation critique</li> </ul>	<ul style="list-style-type: none"> <li>• How do artists capture the light source with paint?</li> <li>• Where is the light in your work of art?</li> </ul>

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April	<b>Pastel Still Life Drawing</b> Using analogous colors to create an accurate and proportionate drawing, the pastels will be used to create values and a strong sense of light.	<ul style="list-style-type: none"> <li>• analogous colors</li> <li>• composition</li> <li>• light source</li> <li>• emphasis</li> <li>• unity</li> </ul> <u>NYS Standards 1, 2, 3, 4</u>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• How does the use of analogous colors create a sense of unity?</li> </ul>
	<b>Black light Pastels</b> Students will design a still life drawing with neon pastels that react with a black light.	<ul style="list-style-type: none"> <li>• composition</li> <li>• observation</li> </ul> <u>NYS Standards 1, 2, 3</u>	<ul style="list-style-type: none"> <li>• group critique</li> </ul>	<ul style="list-style-type: none"> <li>• What happens when the colors become intensified?</li> <li>• Does the image change?</li> </ul>
May	<b>Artist Books (Materials Focus)</b> <ul style="list-style-type: none"> <li>• Each student will use a hardcover used book as a new sketchbook.</li> <li>• Students will have a specific theme to work on in their book.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Speak</i> by Laurie Halse Anderson (English Dept.)</li> <li>• creative problem solving</li> <li>• multi-media</li> <li>• diary writing/drawing</li> </ul> <u>NYS Standards 1, 2</u>	<ul style="list-style-type: none"> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• How well did the artist interpret their theme to mean something important to them?</li> </ul>
	<b>Ceramic Busts – Part I</b> Create a 3D clay face using the coil building technique.	<ul style="list-style-type: none"> <li>• wedging</li> <li>• coil building</li> <li>• slip and score</li> <li>• form</li> <li>• modeling</li> </ul> <u>NYS Standards 1, 2, 3, 4</u>	<ul style="list-style-type: none"> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• Why is it critical to prevent air bubbles in the clay?</li> <li>• How do you prevent air bubbles?</li> </ul>

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<b>May (cont.)</b>	<p><b>Fauvist Landscapes</b> Paint a landscape or cityscape using the vibrant and abstract of the Fauvres.</p>	<ul style="list-style-type: none"> <li>• composition</li> <li>• color mixing and theory</li> <li>• push/pull</li> <li>• space and depth</li> <li>• perspective</li> <li>• originality</li> <li>• abstraction</li> </ul> <p><u>NYS Standards 1, 2, 3, 4</u></p>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• How far can color be pushed before the abstraction breaks down the realism of the landscape?</li> <li>• What is gained through the vivid use of color?</li> </ul>
<b>June</b>	<p><b>Ceramic Busts – Part II</b> Using acrylic paints, design and paint an interesting and fully detailed portrait on the ceramic bust.</p>	<ul style="list-style-type: none"> <li>• color mixing</li> <li>• realism</li> </ul> <p><u>NYS Standards 1, 2, 3</u></p>	<ul style="list-style-type: none"> <li>• group critique</li> <li>• self assessment</li> <li>• evaluation rubric</li> </ul>	<ul style="list-style-type: none"> <li>• How does the painted ceramic surface change the impact of the artwork?</li> <li>• Why is acrylic paint more effective for details than glaze?</li> </ul>
	<p><b>Final Exam</b> The final exam will cover the key information that has been covered throughout the year.</p>	<ul style="list-style-type: none"> <li>• elements of art</li> <li>• principles of design</li> <li>• written critique (for several works of art that have been saved since the beginning of the year)</li> </ul>	<ul style="list-style-type: none"> <li>• evaluation rubric</li> </ul>	